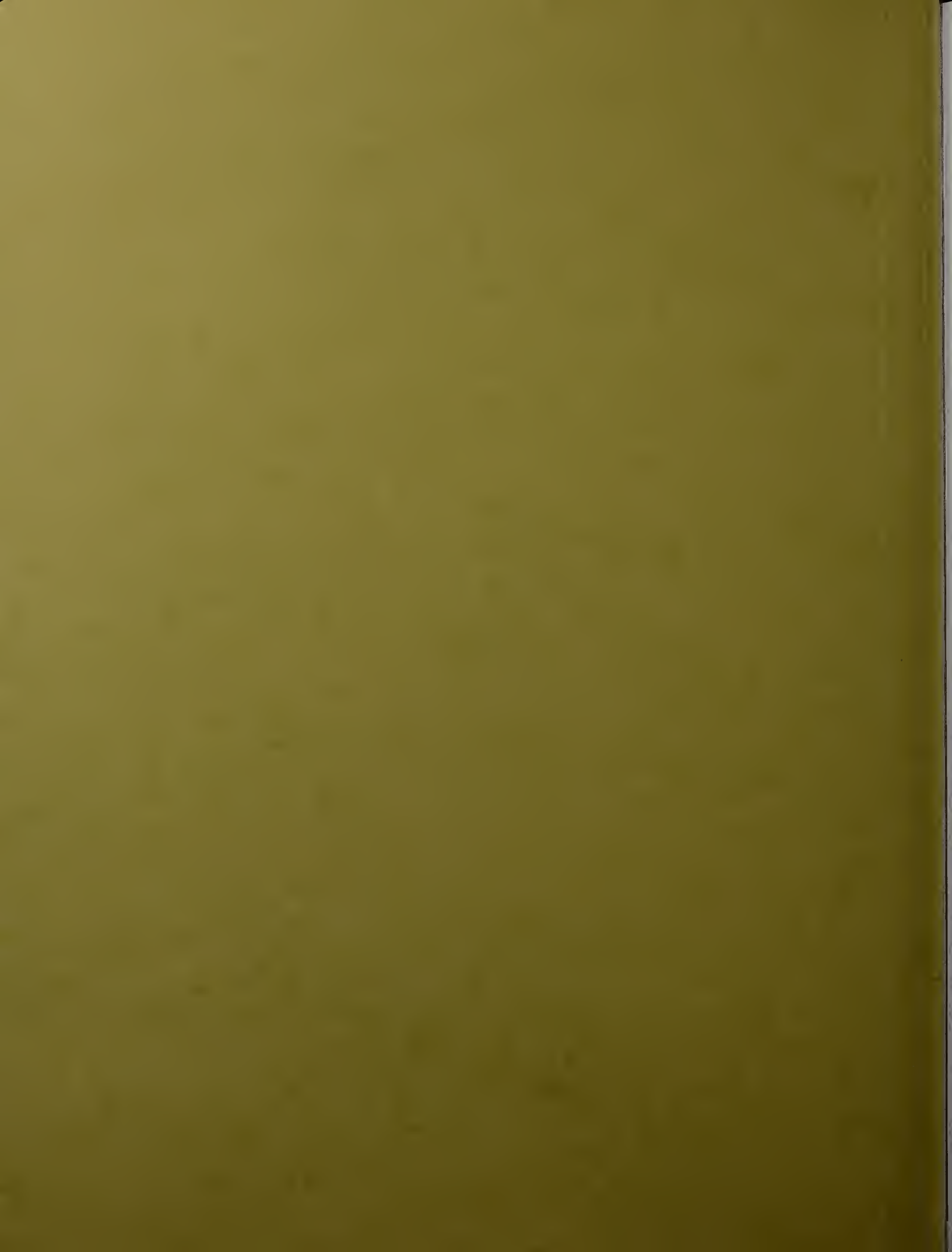


Therapeutic Question

Examine 134

John Wilkes Booth

10780-380 6000 100



The Assassination of Abraham Lincoln

John Wilkes Booth's Theatrical Career

Excerpts from newspapers and other
sources

From the files of the
Lincoln Financial Foundation Collection

[From the Montreal Herald, June 9th.]

THE EFFECTS BELONGING TO J. WILKES BOOTH. Mr. J. Dunbar, advocate, and Mr. John B. Parkin, Jr., commissioners under an order from the Admiralty, and Mr. J. Barker, constable, arrived in town, early yesterday afternoon, bringing with them the trunks marked "J. Wilkes Booth," saved from the wreck of the schooner Marie Victoria, at Bic. On an examination of the contents the trunks were found to contain a magnificent theatrical wardrobe consisting of crowns, rings, caps, doublets, swords, &c., &c., also play books, parts written out, tickets, memoranda, letters, &c. We understand that all the written documents were, after a close examination, handed over to the American consul for safe-keeping, to be transmitted by him to Washington.

Prophecy of Antony.

[BY ALEX. DEL MAR.] 1905

THE Lincoln centennial recalls to memory a strange episode in the career of the president's assassin which, except in conversation with intimate friends, I have never hitherto deemed it necessary to mention. It occurred about five months before the consummation of the terrible deed which ended the president's life.

In the latter part of November, 1864, at the time when the gallant Sherman was leading a union army through Georgia, alas! to wreck and destroy its homes, but nevertheless in the end to reunite and restore a distracted country, "Julius Caesar" was announced by the management of the Winter Garden theater in New York. It was to be given for a benefit, and in the cast were Junius Brutus, Edwin, and John Wilkes Booth, playing respectively Cassius, Brutus, and Marc Antony.

The Winter Garden was on the west side of Broadway, between Blacker and Amity streets, the entrance to the theater being through the Lafarge house, a large and handsomely appointed hotel, then of the first class. Its approach resembled that of Niblo's garden, on the east side of Broadway, between Prince and Houston streets, the entrance to which was through the Metropolitan hotel.

At that time the increasing frivolity of theatrical entertainments, so much out of harmony with the grave events that were daily exciting the emotions of the public, had greatly lessened their attractiveness, but "Julius Caesar," with the three Booths in it, was a bill that could not be resisted.

Brutus' Fateful Words.

The curtain rose promptly. The opening dialogues of the play, so artistically arranged to foreshadow its dread denouement, excited no interest. The audience awaited the entrance of the brothers; even the minor actors hurried over their parts to make way for the appearance of the sons of the famous Booth. When Edwin and Junius Booth appeared they were greeted with antithetical applause. The dialogue that ensued between the openly dissatisfied Cassius and the brooding but unresolved Brutus was listened to with deep attention, but without demonstration, except that a feeble hand clapping, which passed without notice, was heard from the gallery at these words of Brutus:

Till then, my noble friend, chew upon this;
Brutus had rather be a villager
Than to repute himself a son of Rome
Under such hard conditions as this time
Is like to lay upon us.

Some months afterwards and in connection with the affairs of this eventful evening I recalled this incident. It may have been accidental, but I did not think so, nor do I now. The draft riots prove that at that time New York was plentifully stocked with people who regarded the measures of the administration as "hard conditions."

When Mr. Varrey and John Wilkes Booth appeared, there was some slight applause, due more to the conspicuous characters they portrayed than to any great appreciation of the actors. Except that he was one of the three famous brothers, John Wilkes was but little known in New York; while Varrey was still less known and now appeared for the first time in the character of Caesar. Booth was a handsome young man, with a fine stage presence and admirably costumed, but until in a later scene his turn came to speak the praise of Caesar, he played listlessly and, as subsequently recalled, with marked absence of mind. Until the exigencies of the tragedy brought the actor's assumed character and his own thoughts into some sort of harmony he seemed to move through the play with indifference. Was it because beneath the toga of Marc Antonius there throbbed the secret passions of a Cassius, or of a Casca?

As the play proceeded, the actor warmed to his part and in the great speech beginning: Friends, Romans, countrymen, lend me your ears; I come to bury Caesar, not to praise him—

He became fairly excited and spoke with studied emphasis and pointed delivery.

Booth's Interpolated Words.

Now comes the extraordinary part of it. As the speech proceeds and the Roman orator finds, from sundry interruptions, that his pleas have kindled the populace, he artfully continues:

I am no orator as Brutus is:
But as you know me all, a plain blunt man,
That loved my friend; and that they know full well
That gave me public leave to speak of him.
For I have neither wit, nor words, nor worth,
Action nor utterance, nor the power of speech,
To stir men's blood: I only speak right on;
I tell you that which you yourselves do know;
Show you sweet Caesar's wounds, poor, poor dumb mouths,

And bid them speak for me: But were I Brutus
And Brutus Antony, there were an Antony
Would ruffle up your spirits, and put a tongue
In every wound of Caesar, that should move
The stones of Rome to rise and mutiny:
Sic semper tyrannis!

I heard the words plainly. When they were spoken there was a slight movement in the audience, as though some others like myself were surprised at the interpolation. I turned to Judge McCunn of the Superior court, who sat on my right.

"Is that in Shakspeare, Judge?"

Before he could reply, a lawyer, who sat behind me, remarked that it was the motto of the state of Virginia.

"It's all right," said McCunn. "Antony says, 'If I were Brutus and Brutus ma.' He is speaking for Brutus."

At this moment a man ran hurriedly into the theater and gave an alarm. The cry of "Fire!" resounded from several parts of the house. The audience rose. The play was forgotten.

A gentleman who sat near McCunn sprang upon the cushioned balustrade in front of the dress circle and shouted: "No fire, sit down, false alarm, no fire!" The audience wavered. Somebody on or near the stage sang out, "No fire, sit down, no fire." Nevertheless the audience began to move out: not with a rush, but with hesitation. The timely denials from cooler men retarded the movement, yet it went on, until in a few seconds the theater was emptied. There was no disorder. When I got out I ran to the opposite side of Broadway. The winter garden itself was not afire, but the Lafarge

was; for the firemen were on the spot and had already controlled it. Whether the play was resumed or not, I did not stay to learn. I had heard enough, I had seen enough, and anxious to escape from the crowd I sought for a carriage, but not before observing that a similar crowd was collected opposite to Niblo's garden.

"What's the matter?"

Second Fire.

"Fire in the Metropolitan hotel," responded a bystander.

Strange! Fires at the same time in two of the leading Broadway hotels, each inclosing a theater! There had been rumors of confederate "buccaneers" near Sandy Hook and of "pirates" hung at Governor's Island. "Sic semper tyrannis!" Was it a signal? Was it a shout of exultation? I went home bewildered.

Next morning the papers came out with an account of the Lafarge and Metropolitan fires and the startling announcement that at or about the same time several other hotels, besides some lumber yards and ships, had been set afire.

The city was deeply moved. Inquiries were made in all directions. Gen. Dix, then in military command of the metropolis, was besieged with informations and suggestions. By the following morning (Sunday) the reporters had gathered in the details. It appeared that no less than sixteen hotels and theaters had been attempted on Friday night. They had evidently all been fired at half past 8 o'clock, but owing to circumstances which were explained later on the fires had not been discovered until a subsequent time, varying from 8:43 at the St. James hotel to 8:50 next morning at the Howard house.

No attempt had been made to fire the New York hotel, kept by Hiram Cranston, and especially patronized by southerners, of whom the Herald declared there were no less

than 25,000 in the city. The absence of full details as to when the fires were discovered, and how much damage had been done, was mainly due to the reluctance of the hotel proprietors to impart information which might frighten away or prejudice their patrons. For other reasons the military authorities were equally reticent. No notice was taken of the "Sic semper tyrannis." It had probably not been reported. But few had detected it in Antony's oration; and of those few, none had reason at that time to accord it any significance. The alarm of fire had effaced the entire play from memory. It was not the death of Caesar, nor the theatrical appearance of the three Booths, nor the speech of Marc Antony that occupied the public mind; but the narrow escape the city had had from being burned, captured, and plundered by confederates.

Conspirators' Plan.

The plan of the conspirators in this nefarious business was that each of them would proceed to a different hotel with a handbag containing a quantity of turpentine and powdered resin and a couple of bottles of phosphorus; to hire a bedroom, saturate the bedding and sprinkle the upholstery with the former substance, expose the phosphorus to the air, which in a short time would ignite it, together with the other combustibles, then to leave the room, lock the door, pocket the key, and escape. The extreme care which they took to avoid observation, by closing the windows and ventilators, defeated their purpose. Phosphorus, in order to ignite and burn freely, requires plenty of air. In some cases the conspirators' caution had stifled it; in others the servants had entered the rooms soon after the conspirators departed; in yet others the fires were discovered shortly afterwards and were extinguished without the necessity of summoning the fire department.

The names given by these men were probably fictitious. Those published were S. Haynes (Astor house); John School of Maryland (St. James); Mr. Hicks of Pottsville, Pa. (Fifth Avenue); J. B. Richardson of Canada, or else a Morgan trooper named Allison (Lafarge); C. S. Harrison of New Jersey, or J. T. Allen of Albany (St. Nicholas); James Simson, Rochester (Metropolitan); George Moss (New England hotel); Lieut. Lawls (Belmont); William H. Warren, or J. Jones of Schenectady (Lovejoy's), and C. E. Morse of Rochester (Tammany). Several arrests were made of persons who, however, succeeded in proving their innocence. Among them was Allison, an Englishman, who had been a prisoner in Fort Lafayette, but who proved an alibi. A man named Kennedy was executed by military sentence at Governor's Island.

After the fires it was recalled that the Richmond Enquirer a few weeks before had suggested some such attempt and that the metropolitan police had been apprised of it in time. It was even claimed that Secretary William H. Seward had sent a warning to the mayor of New York.

The New York police had been advised that \$20,000 was furnished in Richmond to pay the incendiaries. George M. Sanders, then living at the Hotel Dunnegan in Canada, was believed to be in the plot, but proof was lacking. However, one Capt. Bail, was arrested in Toronto on extradition proceedings and charged with piracy on Lake Erie. At the same time the Florida was sunk by "accident." It had been captured by the Wachusett at Bahla after capturing no less than thirty-six American merchantmen, most of which it had destroyed. Its accidental sinking was believed to have been contrived in order to avoid international proceedings.

Later researches disclosed the fact that the plan of the conspirators originally contemplated the firing of New York on the day of the presidential election, thus connecting it directly with the hatred which these misguided and desperate men bore to Abraham Lincoln. It appeared that the secretary of state, Mr. Seward, had written on the 2d of November to the mayor of Buffalo that: "This department has received information from the British provinces to the effect that there is a conspiracy on foot to set fire to the principal cities of the northern states on the day of the presidential election." A similar letter was doubtless sent to the mayor of New York, although no positive admission of its receipt was vouchsafed to the public.

The horrible sequel to these conspiracies—for the watchwords "Sic semper tyrannis," uttered again by the same man, go far to prove their connection—occurred five months later.

WILKES BOOTH'S WARDROBE.

The Story of Its Wreck and Sale in Quebec
Raises New Questions. 1881

MONTREAL, Nov. 14.—Antiquarian W. W. Snaith has obtained conclusive evidence that trunks found on the schooner *Marc Victoria*, which was wrecked at Bic in the autumn of 1864, were the property of J. Wilkes Booth, the assassin of President Lincoln. During that autumn several trunks marked "J. W. B., New Providence," were shipped on board the schooner *Marc Victoria* to Quebec. How they reached Quebec, or by whom they were shipped or where the vessel was bound for, or on what mission, is enveloped in mystery, but the *Marc Victoria* sailed from the port of Quebec without going through the usual formalities of clearing at the Custom House, for her name does not appear among the shipping records at that port, thereby giving good grounds for the suspicion that the service she was engaged in demanded secrecy. Later events gave proof of this and led to the belief that he intended to run the blockade of the South or make for the Bahamas, but the schooner was wrecked at Bic, about 150 miles below Quebec.

From these precautions it would appear that Booth (in anticipation of the murder of Lincoln) sent his theatrical wardrobe through Canada and had it shipped from a Canadian port in expectation of finding it to hand in one of the Southern States when he had succeeded in the object which he had in view, and that the conspiracy to assassinate President Lincoln was calculated months before. During the following summer (1865) there appeared in the *Quebec Morning Chronicle* of July 17 an advertisement stating that on the following day there would be sold at auction various effects landed from the schooner *Marc Victoria*, consisting of dry goods, theatrical costumes, swords and various other articles. Snaith was engaged in business in Quebec at the time, and having a penchant for the collection of relics and other curiosities, attended the sale and purchased part of the wardrobe. George Rankin also purchased a variety of things from the stock of articles offered for sale, it was thought at the time, for his brother, McKee Rankin, the actor. The following notice of the sale appeared in the *Chronicle* of July 19, 1865:

The theatrical wardrobe of the late John Wilkes Booth, recovered about a month ago from the wreck of the schooner *Marc Victoria* at Bic last autumn, was disposed of by decree of the Vice-Admiralty Court by public auction yesterday forenoon. Amongst the wardrobe, which unfortunately has been injured by salt water there was a splendid collection of theatrical clothes in fine silk velvets

and satins, ermine and crimson, and also hats, caps, plumes, boots, shoes, etc. In swords and pistols there was a case or trunk packed with a large variety, and there were some very beautiful mounted ones among them. Competition on the whole was very spirited, and several articles were sold at high prices. The amount realized for the wardrobe in its damaged state was about \$500. The original cost cannot have been less than \$15,000.

How His Trunks Were Recovered from a Wreck and Sold.

MONTREAL, November 11.—Antiquarian W. W. Snaith has obtained conclusive evidence that trunks found on the schooner *Marc Victoria*, which was wrecked at Bic in the autumn of 1864, were the property of J. Wilkes Booth, the assassin of President Lincoln. During that autumn several trunks marked "J. W. B., New Providence," were shipped on board the schooner *Marc Victoria* at Quebec. How they reached Quebec, or by whom they were shipped, or where the vessel was bound for, or on what mission, is enveloped in mystery, but the *Marc Victoria* sailed from the port of Quebec without going through the usual formalities of clearing at the Custom House, for her name does not appear among the shipping records at that port, thereby giving good grounds for the suspicion that the service she was engaged in demanded secrecy. After events gave proof of this, and led to the belief that she intended to run the blockade of the South or make for the Bahamas, but the schooner was wrecked at Bic, about 150 miles below Quebec. From these precautions it would appear that Booth (in anticipation of the murder of Lincoln) sent his theatrical wardrobe through Canada and had it shipped from a Canadian port, in the expectation of finding it to hand in one of the Southern States when he had succeeded in the object which he had in view, and that the conspiracy to assassinate President Lincoln was calculated months before.

During the following summer (1865) there appeared in the *Quebec Morning Chronicle* of July 17, an advertisement stating that on the following day there would be sold at auction various effects landed from the schooner *Marc Victoria*, consisting of dry goods, theatrical costumes, swords and various other articles. Snaith was engaged in business in Quebec at the time, and, having a penchant for the collection of relics and other curiosities, attended the sale and purchased part of the wardrobe. George Rankin also purchased a variety of things from the stock of articles offered for sale. It was thought at the time for his brother, McKee Rankin, the actor. The following notice of sale appeared in the *Chronicle* of July 19, 1865:

"The theatrical wardrobe of the late John Wilkes Booth, recovered about a month ago from the wreck of the schooner *Marc Victoria* at Bic last autumn, was disposed of by decree of the Vice Admiralty Court by public auction yesterday forenoon. Amongst the wardrobe, which unfortunately has been injured by salt water, there was a splendid collection of theatrical clothes in fine silk velvets, silks, satins, ermine and crimson, and also hats, caps, plumes, boots, shoes, etc. In swords and pistols there was a case or trunk packed with a large variety, and there were some very beautifully mounted ones among them. Competition on the whole was very spirited, and several articles were sold at high prices. The amount realized for the wardrobe in its damaged state was about \$900. The original cost can not have been less than \$15,000."

FRIEND OF BOOTH'S DEAD.

**John W. Albaugh Played With Lincoln's
Assassin in War Times.**

John W. Albaugh, an old time actor and theatrical manager who once played with John Wilkes Booth, the assassin of Lincoln and who was one of Booth's intimates, died at the home of his daughter, Mrs. Frank T. Henderson, 321 York street, Jersey City, yesterday, following an attack of heart trouble caused by acute indigestion. He was 73 years old.

Mr. Albaugh was born in Baltimore September 30, 1837. He made his first appearance on the stage in a small part in the play "Brutus, or the Fall of the Tarquin," in the Baltimore Museum, Baltimore. In 1859 he became leading man of the stock company that was playing at the Gayety Theatre in Albany, and soon after that he began to tour the Coast cities, in Shakesperian rôles. It was about that time that he was thrown in with Booth, and for a time during the war he was a member of the same company in which Booth was playing.

After the war Mr. Albaugh began the management of various theatres. For ten years after 1884 he was the lessee and manager of the Albany Grand Opera House in Washington. Later he became proprietor of the Lyceum Theatre, Baltimore, an interest that he maintained until his death. He made his last appearance as an actor there in December, 1899. The Grand Opera House and Lafayette Square Theatre in Washington and the Lyceum and Holliday Street theatres in Baltimore he built himself.

In 1863 Mr. Albaugh married Mary An Mitchell, the sister of Maggie Mitchell, once one of the leading actresses of the country. She died last summer at the Albaugh country place at Long Branch. Three children survive, John W. Albaugh, Jr., an actor; Mrs. Charles Mitchell, whose husband is the brother of Julian Mitchell, the stage manager, and Mrs. Frank E. Henderson, whose husband is the owner of the Academy of Music and Lyceum Theatre in Jersey City.

REFERRING TO HIS "SHYLOCK"

- 29 **BOOTH, Edwin.** Celebrated American Actor. A.L.S. 4 pp., 8vo. London, May 29, 1881. \$20.00

A MOST INTERESTING LETTER FROM THE PEN OF THE GREAT SHAKESPEAREAN ACTOR, written at the time of his brilliant repertoire engagement at the Princess' Theatre, London. He refers to a favorable criticism by Charles Reade, the famous novelist, of his rendition of "Shylock," speaks of changing his quarters to others, where he "can live for less than half I pay here," etc. "I wish Mr. Reade would say as much for poor old Shylock publicly as he does privately. No matter—I thank him most heartily for his good opinion of my efforts. His judgement is to me beyond all price. Thanks for the clippings. You are quite correct in the figures. I look back now at my folly with self contempt to think what I might have done had I first banked my dollars and built the theatre later, say now, for example. As it is, I have now lost all interest in management and 'great revivals,' &c. and feel too tired to accept large offers for prolonged tours about the country by which I could in a few years recover my losses."

THE RARE AUTOGRAPH OF
JOHN WILKES BOOTH

- 30 **BOOTH, John Wilkes.** Assassin of President Lincoln; Noted American Actor. A.L.S. 2 pp., 8vo. New York, October 18, (1864). \$250.00

FINE EXAMPLE OF ONE OF THE RAREST AUTOGRAPHS OF THE CIVIL WAR PERIOD. Written by the fanatical young actor less than six months before he committed his dastardly murder.

"Have not heard from you of late. Nov. 23rd and 30th is the only time I have for Cleveland; I asked for Feb. 1st and 8th in Columbus. I can still give you that time I guess, but let me hear from you at once, as I must answer Nashville. If you cannot arrange that time for Columbus, I may be able to give you Feb. 29th and March 7th for Columbus, but you must answer at once by telegraph. I play tomorrow, Monday, here in Providence—the next night in Hartford."

- 31 **BOOTH, John Wilkes.** His copy of "The School for Scandal, A Comedy in Five Acts, by Richard Brinsley Sheridan." WITH AUTO. INSCRIPTION BY BOOTH ON FLYLEAF: "*John Booth*," 16mo, paper wrappers. New York, 1845. \$75.00

A MOST INTERESTED AMERICAN DRAMATIC AND HISTORICAL ITEM, being the original prompt-book used and studied by Booth when he appeared in this famous play. Besides the signature in Booth's distinctive handwriting on the flyleaf, several lines and passages are underscored and checked by him in the text. ANYTHING AUTOGRAPHIC OF BOOTH IS EXTREMELY RARE. This little pamphlet is in fine state of preservation and is enclosed in cloth protecting case.

May - 1935

THOMAS F. MADIGAN, INC.

**THE THREE BOOTH BROTHERS: THEIR ONLY
NIGHT OF JOINT TRIUMPH**

BOOTH, JOHN WILKES, EDWIN AND JUNIUS BRUTUS. Broadside. About 16 by 5½ Inches, drawing of the proposed Shakespeare Memorial as Heading. Friday Evening, Nov. 26th, 1864. **THE MEMORABLE NIGHT** when all three brothers Booth appeared in **JULIUS CAESAR**, excelling in magnificent impersonation of the Characters they portrayed. **NEVER AGAIN** did they appear in this or any other piece jointly. According to William Winter, **JOHN WILKES BOOTH** proved himself superior to his two other brothers (his intimate diaries). His beauty, his manly appearance, his fire and superb play, brought him more applause and praise than his two brothers, better known to the playgoers of the Northern States. Shortly after **ELECTION NIGHT THIS BENEFIT FOR THE SHAKESPEARE MONUMENT IN CENTRAL PARK WAS THE GREAT EVENT OF SOCIAL AND LITERARY NEW YORK.** According to Winter the Booth Brothers had all voted in New York **AND FOR LINCOLN.** We quote him verbatim:

Booth cast his first, and the only vote of his life, for Abraham Lincoln, in the autumn of 1864. A short time after, on the night of Nov. 25, 1864, the three Booth brothers appeared in the play of "Julius Caesar", Junius Brutus Booth as Cassius, Edwin as Brutus, and John Wilkes as Marc Antony. The theatre was crowded to suffocation, people standing in every available place. The greatest excitement prevailed, and the aged mother of the Booths sat in a private box to witness this performance. The three brothers received and merited the applause of that immense audience, for they acted well, and presented a picture too strikingly historic to be soon forgotten. The eldest, powerfully built and handsome as an antique Roman, Edwin with his magnetic fire and graceful dignity, and John Wilkes in the perfection of youthful beauty, stood side by side, again and again, before the curtain, to receive the lavish applause of the audience mingled with waving of handkerchiefs and every mark of enthusiasm.

THE BROADSIDE OFFERED HERE, more than a playbill for this evening, is one of **AMERICA'S RAREST PLAYBILLS.** We doubt that another copy (original) could be easily procured. Our copy is in excellent condition, matted and in simple old frame. It comes directly from the wall of a well known actor approaching his eightieth year, and was given him by the dramatic critic who had witnessed this memorable performance. Junius Brutus died shortly after the performance. Edwin started the very next day on his never till this day beaten record of 100 nights of **HAMLET** in New York, and John Wilkes murdered President Lincoln in the most dramatic manner the head of any nation, anywhere in the world had been ever assassinated. **THIS BROADSIDE REMAINS**, a mute witness of the great night of triumph, when the three sons of a great and unfortunate father played for once in one play, contributing their share (and a lion's share at that) to perpetuate the memory of Shakespeare in New York (by the way the only public monument to the great bard in New York to this very day).

WILKES BOOTH'S PERIL

Actor Near Death in 1861 on Stage

ALBANY, Feb. 12 (AP). ¹⁹³⁸ A Lincoln's Birthday accident in a theatre here in 1861 nearly cost the life of the man who four years later become the Civil War President's assassin, it was recalled today.

A dagger dropped by John Wilkes Booth as he fell on the stage of the old Gaiety Theater cut a deep gash in the actor's arm, John Boos, superintendent of a public bath, asserted.

Boos has framed in his office a program of the theater, since burned, for Feb. 12, 1861, on

which is a notation that Booth fell while playing Pescara in "The Apostate."

Lincoln visited Albany just six days later, and Booth still was playing, with his injured arm tied to his side, Boos said, adding that he did not know whether Lincoln saw Booth act here.

JOHN WILKES BOOTH

The final appearance of John Wilkes Booth as an actor was in

Ford's Theater, in Washington, D. C., on March 18, 1865, in "The Apostate." Twenty-seven days later, in that playhouse, he shot and fatally wounded President Abraham Lincoln.

PHILADELPHIA

Bulletin

2-24-42

LINCOLN LORE

Bulletin of the Lincoln National Foundation - - - - - Dr. Louis A. Warren, Editor
Published each week by The Lincoln National Life Insurance Company, Fort Wayne, Indiana

Number 1301

FORT WAYNE, INDIANA

March 15, 1954

BOOTH'S APPEARANCE IN WASHINGTON, NOVEMBER 1863

Adverse comments in the press about the ability of John Wilkes Booth as an actor during his appearance in Washington in November 1863 may have influenced his mental attitude which finally drove him to the assassination of Abraham Lincoln. On Monday night, November 2nd he began a two weeks engagement at Ford's Theatre and his last appearance was on Saturday night the nineteenth. The President and his wife with four guests, two of them his secretaries, Nicolay and Hay, were present on the evening of November 9th. They saw Booth play the part of Raphael in "The Marble Heart."

Booth's first appearance was in "Richard the Third" which presumably allowed him to play in his favorite role for which he had received his greatest acclaim. The *Washington Daily Chronicle* gave a full column review of the play on the editorial page of its morning edition for November 3rd. The dramatic critic who wrote the review dealt harshly with Booth and almost read him out of the fraternity of actors. The caption of the review was entitled "Mr. J. Wilkes Booth as Richard III." The critic's introductory sentences briefly set forth Shakespeare's political prejudices which prompted the creation of such an unlovely character as Richard III and reveals that the reviewer was something of a student of the English playwright. The historical synopsis concludes with the statement that "From the day of Garrick to this present time Richard III has been the most improbably monster upon the stage."

Focusing his attention on Booth the critic observes that most tragedians are convinced that "Richard the brute is more popular in the galleries than Richard the genial and courtly Prince," and Booth is singled out as a good example of this class of actors. The reviewer continues with these deductions respecting Booth's interpretations: "He certainly deserves the merit of giving us the very worst Richard now upon the stage. In plainer words his Richard is as bad as it is possible for an actor to make him. It is possible that there might have been such a Richard as Shakespeare drew . . . but such a creation as that of Mr. Booth never existed. He does not seem to be satisfied with the text before him. That is bad enough. . . . He evidently thinks that his audiences desire gross food." Possibly Booth may not have been greatly disturbed at reading the criticism thus far, in fact it may have appealed to his vanity. The reviewer, however, continues in a still more critical vein in these words:

"When Mr. Booth comes upon the stage, he looks like a rascal. . . . He is satisfied to adopt all the green-room customs—to scowl in certain parts, because his father scowled—to rub his hands in a coarse, fiendish manner, as though there was as much brutality in his nature as in one of his own murderers." These comments about his mimicry may not have been so easily dismissed by Booth as the preliminary remarks may have been. The reviewer several months later, when Lincoln was assassinated, may have recalled these very lines as a sort of an unheralded prophecy.

But the critic has more to say about the professional attitude of Booth compared with other tragedians. He continues: "He (Booth) must be a tragedian, an inheritor of his father's genius. He insists upon being mentioned in the same sentence as Forrest, Macrady,

Davenport, Wallack and Edwin Booth. This is an attempt to obtain fame under false pretenses." The critic, however, does have these few complimentary words for him: "We do not express it in any spirit of unkindness to this young man. He has many natural gifts—a fine figure, expressive face, and a rich full eye that seems capable of intense expression. His voice is very much like that of his brother Edwin, without, perhaps, its sweetness or melody."

The final comments of the critic must have left Booth in a mental state from which he did not soon recover as he is cited as "a representative of a vicious and depraved school of tragedy . . . who make it their business to gain applause and notoriety by departing as far as possible from the duty that lies before them. Richard III as Shakespeare wrote it was unjust in a political sense but still it was a tragedy. . . . Richard III however, as Mr. Booth plays it is neither tragedy nor a drama, but something noisy, unpleasant, and improbable, which should not again be played before an audience of judgment and taste."

Mr. Booth did not heed the critic's advice, and after appearing in successive nights in "The Robbers," "The Lady of Lyons," and "The Merchant of Venice," Saturday's paper in a display ad states:

"Sixth appearance of J. Wilkes Booth, assisted and supported by the strongest dramatic combination ever in Washington, Saturday Evening, Nov. 3, 1863, Shakespeare's sublime tragedy in five acts, Richard III." The theater's news story probably prepared by Mr. Ford gives a genealogical review of the famous members of the Booth family who have been noted tragedians, but did not comment on Booth's ability as an interpreter of "Richard III."

The following week Booth appeared each evening in the following respective plays; *The Marble Heart*, *Hamlet*, *Romeo and Juliet*, *Money*, and on Friday, November 13 the theater announcement stated: "On this occasion *Richard III* will be presented for the last time." The series of plays closed Saturday night with a repetition of *The Robbers*.

Booth's first appearance in Washington was a week's engagement in the previous April at Glover's Theatre. Here he also appeared in *Richard III* and it is reported that the President with Governor Morton of Indiana viewed this performance. The *Intelligencer* reported: "The effect produced upon the audience was absolutely startling and bordered nearly upon the terrible." Yet the same paper continued that Booth, played, "not from stage rule, but from his soul, and his soul is inspired with genius." Possibly the severe adverse criticism in the *Chronicle* six months later was partly due to the favorable comments in the *Intelligencer*.

The *Chronicle* in which the criticism of John Wilkes Booth appeared was sometimes called Lincoln's paper as it strongly supported the administration. The appearance of Mr. Lincoln and his party in the box on the night of November 9 must have been observed by Booth and possibly at this time he first conceived the idea of eventually abducting Lincoln from the theatre box which is said to have been one of his earliest steps in the final conspiracy.

See Item # 5

Notice: Exhibition and Auction
at the Madison Avenue Galleries

PRINTED AND MANUSCRIPT AMERICANA

AUTOGRAPH LETTERS AND MANUSCRIPTS, PRINTED BOOKS,
INCLUDING THREE RARE TITLES BY ROGER WILLIAMS, A
FIRST EDITION OF WASHINGTON'S FAREWELL ADDRESS, AND A
SECTION OF PRINTED EPHEMERA AND MEMORABILIA

*The Property of
Various Owners*

EXHIBITION

Thursday, November 20 to Sunday, November 23, 1980
Galleries open 10:00 a.m. to 5:00 p.m., Monday through Saturday
and Sunday 1:00 p.m. to 5:00 p.m.

PUBLIC AUCTION

Monday, November 24, 1980 at 2:00 p.m.

SOTHEBY PARKE BERNET INC.
212-472-3400

980 MADISON AVENUE, NEW YORK, N.Y. 10021
Book Department: 472-3592

AFTERNOON SESSION
Madison Avenue Galleries
Monday, November 24, 1980 at 2 p.m.

PRINTED BOOKS AND BROADSIDES

- 1 AMERICAN STATESMEN. Second Series. *Boston, 1916*
40 vols., 8vo. Red morocco gilt, cream and blue oval inlays within a gilt border; slight chipping of spines
Large paper edition, limited to 500 copies
- 2 ANDRE, Major JOHN. *Andre's Journal . . . Boston, Bibliophile Society, 1903*
2 vols., 4to. Vellum gilt; very slight soiling
One of 467 copies
- 3 ANDRE, MAJOR JOHN. *Andre's Journals. Boston, Bibliophile Society, 1903*
2 vols., 4to. Vellum gilt; minor wear. Red cloth solander case; rubbed
One of 467 copies
- 4 [BRADFORD, WILLIAM]. Calvin, John. *Wtelegginghe . . . op alle de senttriebeven Pauli des apostles, Leiden, 1601*
Folio. Gothic letter, stained throughout, some leaves at beginning and end loose and a few defective. Contemporary Dutch blindstamped calf, over wooden boards, defective
TITLE PAGE WITH THE SIGNATURE OF WILLIAM BRADFORD (1590-1657), pilgrim leader and Governor of The Massachusetts Bay Colony. Bradford arrived at Plymouth on the Mayflower in 1620. This book is listed in Bradford's inventory. (Cited in *The Mayflower Descendant*, II, 1900 p. 228). "It(em) Calvin on the epistles in Duch with Divers other Duch bookes" There is a tradition in the owner's family that this volume was given to Bradford by Jesse De Forest in Amsterdam before his departure on the Mayflower with the request that it should be returned to him in the event of Bradford's death. De Forest subsequently traveled to America, but died before reaching New Amsterdam. His sons, however, settled there and the present owners trace their ancestry to them. The exact time that the book was repossessed is unclear. There is an entry on a flyleaf at the end of the volume which records the marriage on October 12th 1699 of Johannes Van Der Heul to Jantbio Rosevelt.
The Book was exhibited at The Pilgrim Tercentenary Exhibition at the New York Public Library in 1921.
Sold as an association copy
See illustration
- 5 [BOOTH, JOHN WILKES]. SHAKESPEARE, WILLIAM. *Julius Caesar, New York, n.d.*
Small 8vo. Original printed wrappers. Morocco case
The assassin's copy with "John W. Booth, Feb. 4, Arch St." inscribed on the front cover. In the 1864 New York production Booth played Anthony, not one of the assassins. From the Sang Collection, 1, lot 48
- 6 [BROADSIDE]. Commonwealth of Massachusetts. In Senate, February 26, 1781. Whereas it is of the utmost importance that the quota of Men required by a Resolve of the 2d of December last, be speedily completed . . . Approved John Hancock, [Boston, 1781]
Small folio. Slight marginal tears, matted
Evans 17219, M.H.S. 2295
- 7 BURKE, EDMUND. *The Speech of Edmund Burke, Esq., on moving his Resolution for Conciliation with the Colonies, March 22, 1775. London, 1775*
4to. Slight soiling of margins, worm-hole in lower margin, short marginal tear on final leaf. Original wrappers, uncut; some chipping and tears of spine, wrappers soiled. Cloth slipcase
First Edition. The Stockhausen copy. Todd 25
- 8 BURKE, EDMUND. *The Speech of Edmund Burke Esq: On Moving His Resolutions for Conciliation with the Colonies, March 22, 1775: London, 1775.* 4to. Slight browning, leaf C² torn and crudely repaired, pencil notations in margins, ex-library copy. Half calf, rubbed *Sabin 9296* ☆ *Speech of Edmund Burke Esq. On American Taxation, April 19, 1774. London, 1775.* 4to. Paper loss to lower right corner of title, tears in title, some offsetting. Half morocco, rubbed, *Sabin 9295*. Another edition. *London, 1775.* 8vo. Slight browning, paper loss to title affecting one word. Disbound. *Sabin 9295*
First 2 items are first editions
Together 3 items

Sotheby Parke Bernet Inc.

980 Madison Avenue, New York, N.Y. 10021
Bid Department (212) 472-3435, 3436, 3440

NOTE: As a convenience to its clients, Sotheby Parke Bernet Inc. furnishes pre-sale estimates for all property included in the auctions. These estimates are our approximate valuations based, whenever possible, on comparable auction values excluding the 10% premium.

1	700/1,000	30	200/300	61	1,000/1,500	91	200/300	122	500/700	153	700/900
2	300/500	31	200/300	62	100/200	92	300/400	123	600/800	154	4,500/5,500
3	250/300	32	200/300	63	500/700	93	400/700	124	200/300	155	1,500/2,000
4	10,000/15,000	33	1,000/1,500	64	100/150	94	120/160	125	300/500	156	1,200/1,800
5	1,000/1,500	34	6,000/8,000	65	75/125	95	1,000/2,000	126	500/800	157	150/250
6	200/300	35	200/300	66	250/350	96	400/500	127	300/500	158	600/800
7	1,200/1,500	36	300/500	67	5,000/7,000	97	7,000/10,000	128	200/300	159	100/200
8	400/600	37	400/600	68	5,000/7,000	98	500/700	129	250/350	160	100/150..
9	75/125	38	800/1,200	69	12,000/16,000	99	100/150	130	250/350	161	200/300
10	1,000/1,500	39	3,000/4,000	70	1,200/1,500	100	250/350	131	350/450	162	300/500
11	400/600	40	1,000/1,500	71	200/300	101	300/500	132	1,000/1,500	163	800/1,200
12	100/150	41	1,000/1,500	72	100/150	102	150/200	133	200/300	164	600/900
13	100/200	42	75/125	73	600/800	103	400/600	134	200/250	165	1,000/1,500
14	300/400	43	2,500/3,500	74	500/750	104	300/500	135	75/125	166	1,500/2,000
15	8,000/12,000	44	200/300	75	600/800	105	2,500/3,500	136	1,000/1,500	167	750/1,000
16	2,000/3,000	45	800/1,000	76	800/1,000	106	3,500/4,500	137	3,000/5,000	168	300/400
17	800/1,000	46	150/250	77	500/600	107	1,200/1,600	138	1,500/3,000	169	1,000/1,500
18	300/400	47	200/400	78	800/1,000	108	500/700	139	1,000/1,250	170	100/150
19	100/150	48	300/400	79	125/175	109	500/700	140	200/300	171	400/500
20	300/500	49	200/300	80	400/600	110	300/350	141	250/350	172	400/500
20A	1,000/1,500	50	50/75	81	1,000/1,500	111	600/800	142	400/500	173	400/500
21	100/150	51	2,000/3,000	81A	800/1,200	112	400/700	143	200/300	174	600/800
22	400/600	52	3,000/5,000	82	500/700	113	750/1,000	144	300/500	175	300/500
23	500/700	53	1,000/1,500	83	400/600	114	400/600	145	400/500	176	400/500
24	300/500	54	400/600	84	400/600	115	500/750	146	750/1,000	177	800/1,000
25	100/150	55	500/700	85	15,000/20,000	116	200/300	147	700/900	178	400/500
26	200/300	56	300/400	86	450/550	117	600/800	148	600/900	179	250/350
27	2,000/3,000	57	400/600	87	300/400	118	400/600	149	400/500	180	500/600
27A	1,000/1,500	58	175/275	88	100/150	119	300/500	150	750/1,000	181	550/750
28	300/500	59	1,000/1,500	89	400/500	120	4,000/6,000	151	1,500/2,500	182	500/600
29	300/500	60	12,000/16,000	90	1,000/2,000	121	300/400	152	1,500/2,000	183	1,750/2,250

Estimates (U.S.\$)

PRINTED AND MANUSCRIPT AMERICANA

SALE 4481M • MONDAY • NOVEMBER 24, 1980
Madison Avenue Galleries

As provided for in the "Conditions of Sale" and as explained in the "Important Information For Prospective Bidders", all the property should be assumed to have reserves. In no case, where a reserve exists, will it exceed the range of estimates quoted below. A buyer's premium of 10% will be added to the successful bid price of each lot sold.

NOT RESPONSIBLE FOR TYPOGRAPHICAL ERRORS OR OMISSIONS

184	550/750
185	400/500
186	300/400
187	400/500
188	200/300
189	500/700
190	500/700
191	600/800
192	1,800/2,000
193	550/750
194	800/1,000
195	500/700
196	700/800
197	350/450
198	2,000/3,000
199	1,000/1,500
200	500/700
201	1,000/1,500
202	400/600
203	3,000/5,000
204	500/700

205	500/700
206	600/800
206A	1,000/1,500
207	300/400
208	500/700
209	600/800
210	1,000/1,500
211	350/500
212	800/1,200
213	700/900
214	500/700
215	700/800
216	600/800
217	2,000/2,500
218	600/800
219	3,000/4,000
220	600/800
221	600/800
222	1,800/2,200
223	200/300
224	400/600

225	No Lot
226	2,000/3,000
227	1,500/2,000
228	250/350
229	1,500/2,000
230	300/500
231	200/300
232	700/900
233	200/300
234	400/500
235	400/500
236	600/800
237	700/800
238	500/750
239	7,000/9,000
240	3,000/4,000
241	2,000/3,000
242	400/600
243	400/600
244	500/750
245	400/600

246	350/550
247	400/500
248	300/500
249	600/800
250	500/700
251	100/150
252	100/200
253	150/250
254	300/400
255	200/300
256	200/300
257	600/800
258	150/250
259	250/350
260	100/150
261	600/700
262	700/800
263	700/900
264	650/850
265	300/500
266	3,000/4,000

267	100/150
268	500/700
269	600/800
270	400/600
271	200/300
272	2,000/3,000
273	8,000/10,000
274	600/800
275	750/1,000
276	900/1,200
277	400/500
278	2,500/3,500
279	3,000/5,000
280	1,000/1,500
281	7,000/10,000
282	800/1,000
283	1,500/2,000
284	300/500
285	1,000/1,500
286	800/1,000
287	1,500/2,000

288	500/700
289	300/500
290	200/300
291	300/500
292	400/600
293	200/300
294	300/400
295	500/700
296	200/400
297	650/750
298	200/300
299	600/800
300	400/600
301	300/400
302	1,000/1,500
303	500/700
304	300/400
305	200/300

D - Did John Wilkes Booth ever run a theatre in Washington, D.C.? Yes. In 1863, for a brief period he was the lessee and manager of the Washington Theatre, an old established playhouse. Most Booth collectors are not aware of this. A playbill of same is worth \$50, and if unique, considerably more.

RUBES By Leigh Rubin

132



John Wilkes Booth's plan hits an unexpected snag.

